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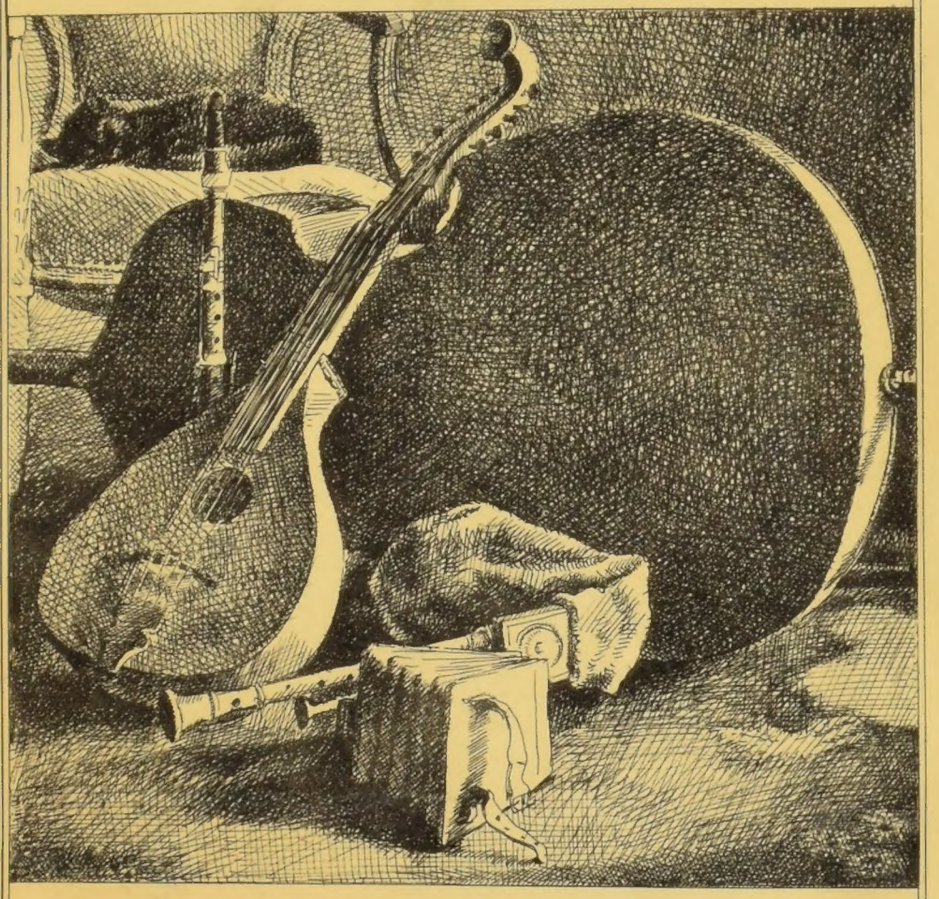

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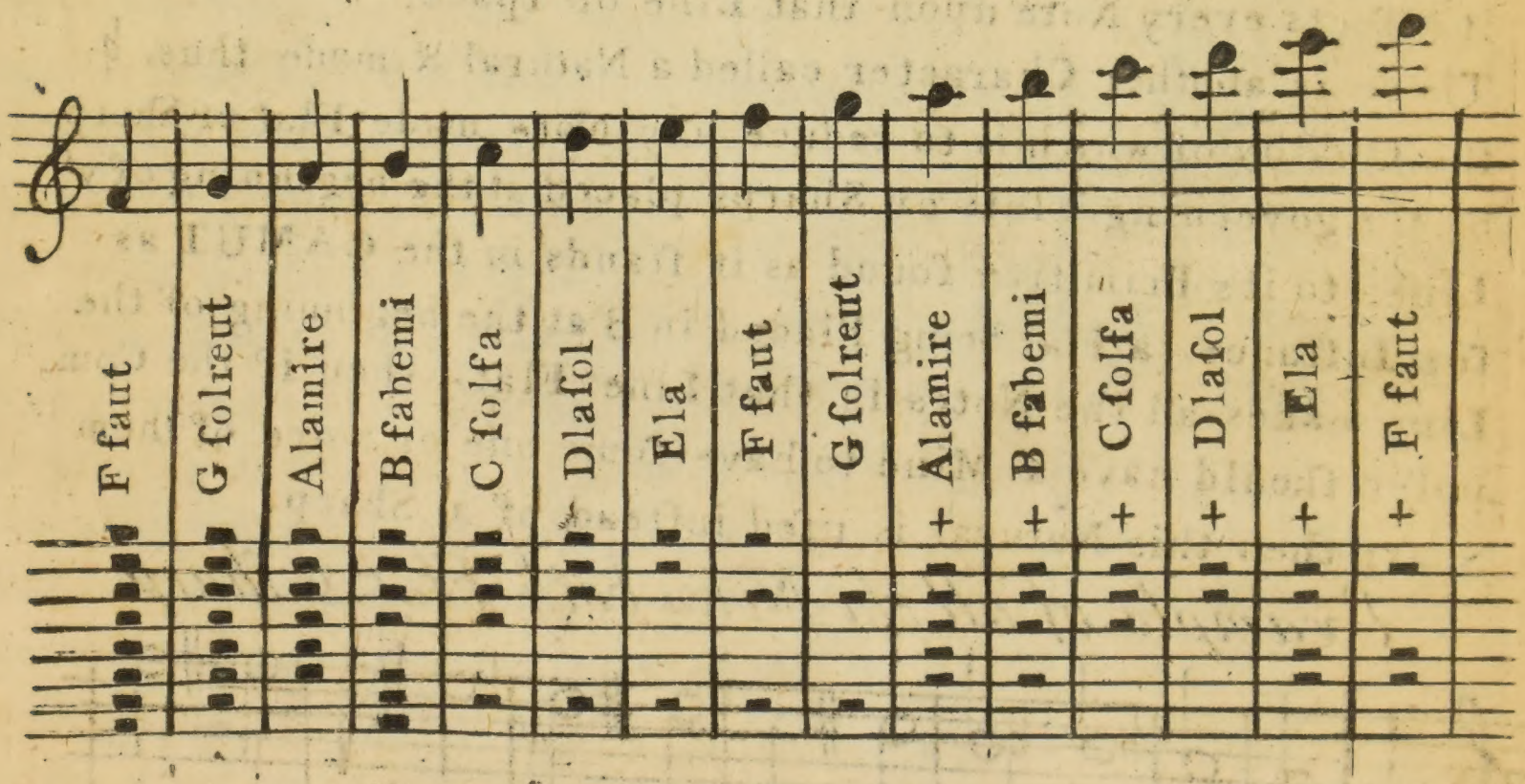
Directions for playing on the FLUTE.

The first thing to be learn'd in this as well as all other Instruments, is the SCALE *of the* GAMUT, *as it is hereunder subjoyned.*

Example *of the plain Notes, gradually aſcending.*



NB. The laſt ſeven Notes are called in alt, In order to play theſe Notes hold the Flute after this Manner; Place the Middle Finger of your left Hand on the third hole, and the third Finger of your right Hand on the loweſt Hole but one with the Thumb of your right Hand to ſupport the Flute beneath. then the reſt of your Fingers will ſtop the other holes in Courſe Beneath. the 5 Lines obſerve theſe 8 anſwerin to the Number of Holes & Directs you how to

play your GAMUT; For thoſe Lines on which Dots are ſet direct you to ſtop the Holes they refer to as for Example F faut has a Dot on every Line & conſequently every Hole is to be ſtopt and ſo on where there are no Dots the Holes muſt be opened.

Obſerve alſo on the upper Line of theſe Eight a Croſe on every Note after Gſolreut in Alt which directs you to ſtop but half the upper Hole, pinching it with the end of your Thumb by which means thoſe Notes ſound an Octave or Eight Notes higher than they would if the Hole was quite ſtopt.

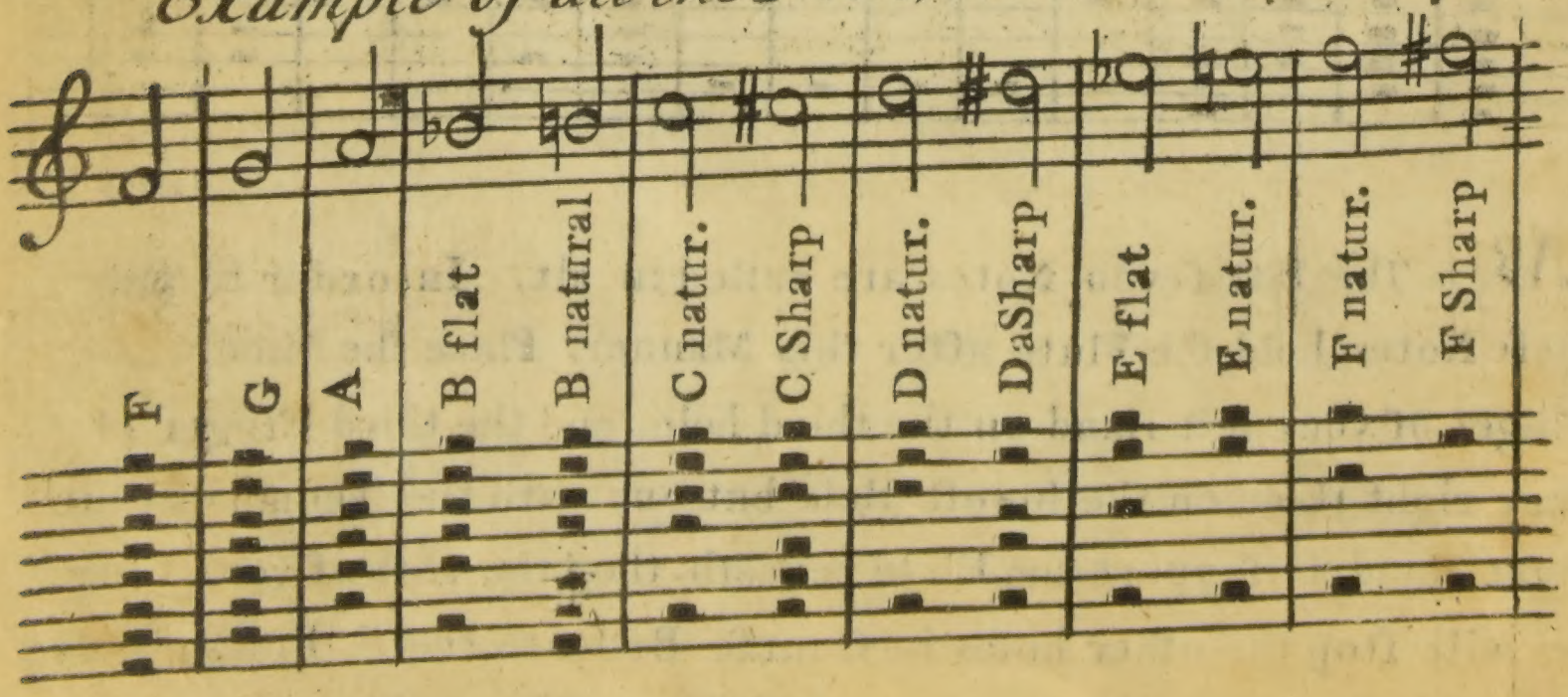
Before we proceed any further it will be neceſſary to obſerve two Characters of great uſe in Muſick a Flat ♭ & a Sharp. ♯

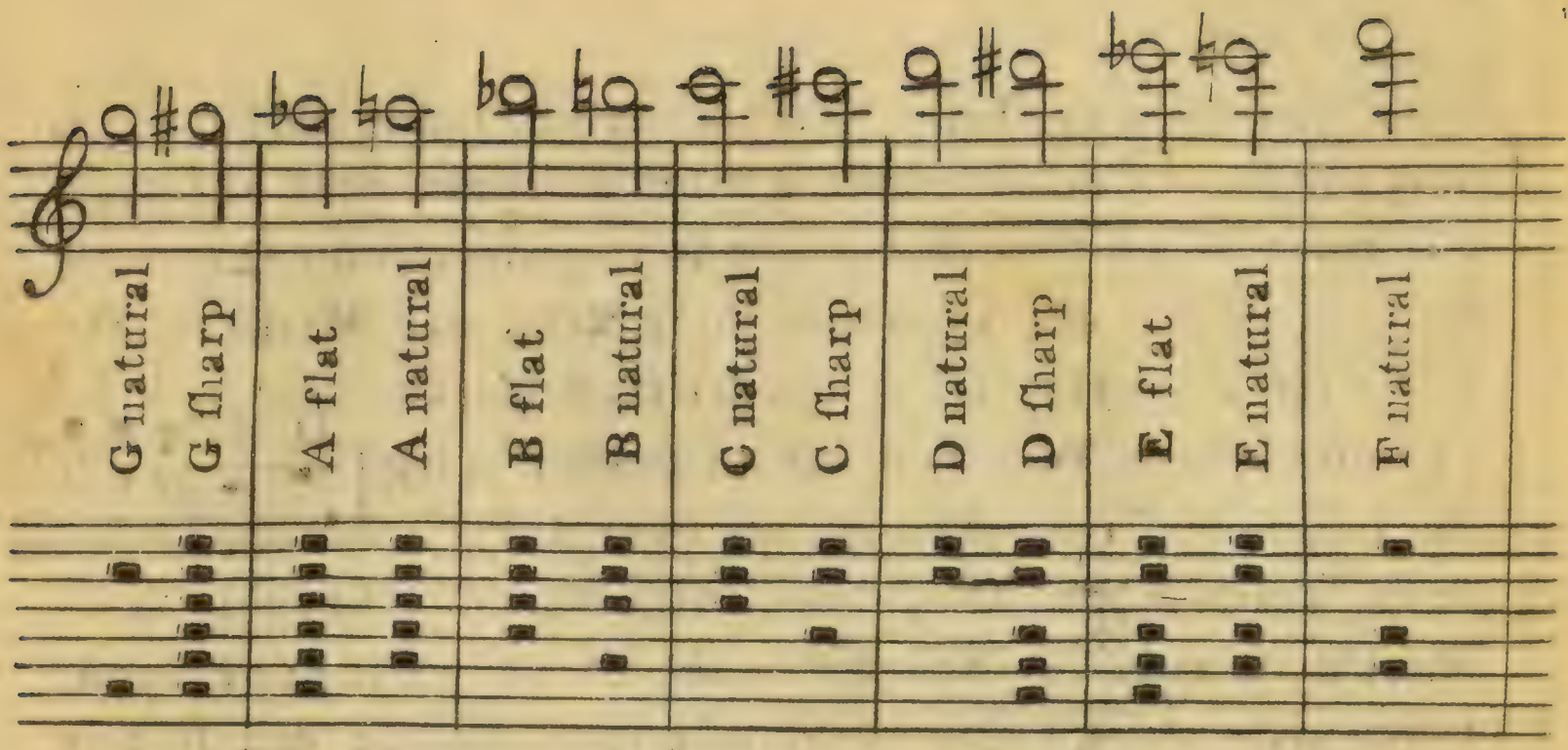
A Flat being placed before any Note denotes it to be play'd half a Note lower than it's natural Pitch the Sharp is of a con trary nature, For where as the ♭ takes away a Semitone from the ſound of the Note before which it is ſet the ♯ doth add a Semitone to what ſo ever Note it is ſet before.

If a Flat or Sharp be ſet at the beginning of the 5 Lines it affects every Note upon that Line or ſpace.

There is another Character called a Natural & made thus. ♮. the Quality of which is to reduce any Note made Flat or Sharp by the governing Flats or Sharps placed at the beginning of ye Lines to it's Primitive ſound as it ſtands in the GAMUT as for Inſtance, a Flat being Placed in B at the beginning of the Line makes all the Notes in that Line Flat; then if the Com-poſer ſhould have a Mind to have ſome one or more of them Sharp then this Natural is uſed inſtead of a Sharp.

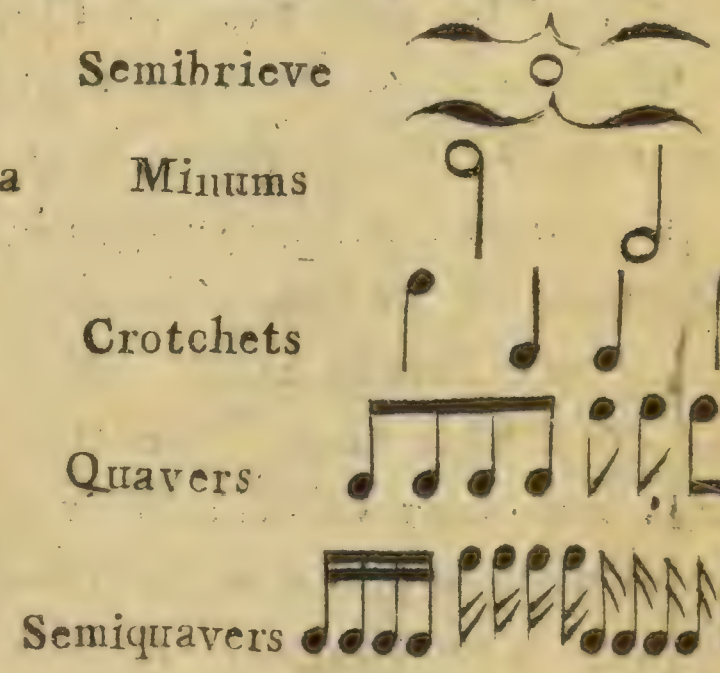
Example of all the Notes, both Flat & Sharp.



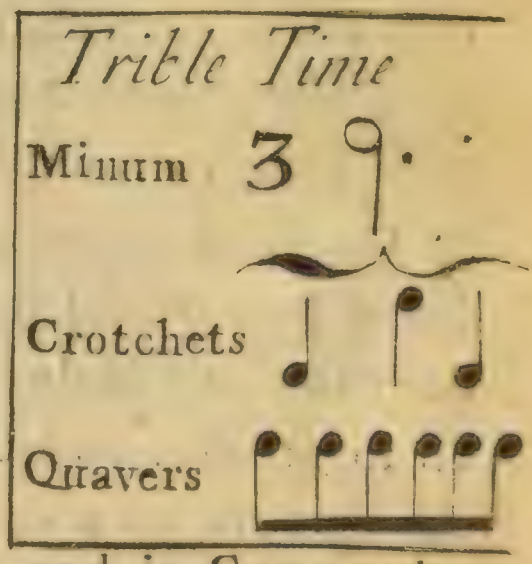


of Time

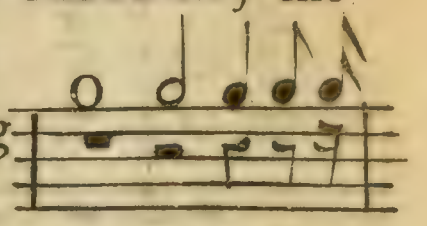
There are two sorts of Time, Viz. Common & Triple. common Time is known by some of these Marks C. or ¢ or ϕ or $\frac{2}{4}$ the first is a very slow Movement the next a little faster & the two last a brisk Time the three first of these Marks have always to the length of a Semibrieve in a Bar. which must be held as long in playing as you can moderately tell four: The last never contains more than to the Value of two Crotchets in a Bar.



Triple Time consists of either three or six Crotchets in a Bar & is to be known by this $\frac{3}{2}$ this 3i this 3 or this $\frac{6}{4}$ Mark to the first there is three Minums in a Bar and is commonly Play'd very slowly Sound has three Crotchets in a Bar and they are to be play'd slow. the third has the same as the former but is to be play'd faster the last has six Crotchets in a Bar and is Commonly to brisk Tunes as Jiggs & Paspys. When there is a Prick or dot following any Note, it is to be held half as long again as the Note it self is. let it be Sembrief Minum. Crotchet or Quaver



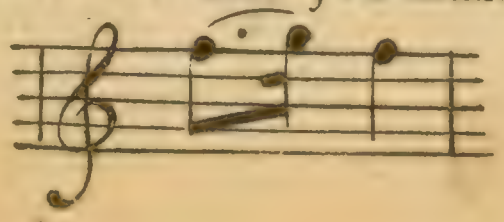
When you ſee a Sembrief Reſt you are to leave off Playing as long as you can be in counting four a Minim Reſt as long as you tell two & a Crotchet one & ſo in proportion a Quaver & Semiquaver You may know how theſe Reſts are Mark'd by the following Example Where you ſee theſe Marks or Reſts in any Tune you are to ceaſe playing the length or Time of the Notes over them from which Notes they take their Names a Repeat is Mark'd thus S. And ſhews the Strain muſt be Played twice over A S. Bar is Mark'd thus a double Bar thus and ſhews the Strain ends there. The Treble. Cliff is Mark'd thus The know what Key a Tune is in obſerve the laſt Note or Cloſe of the Tune for by that Note the Key is named. Note that all Rondeaus end with the firſt Strain & Da Capo where this Mark is Placed.



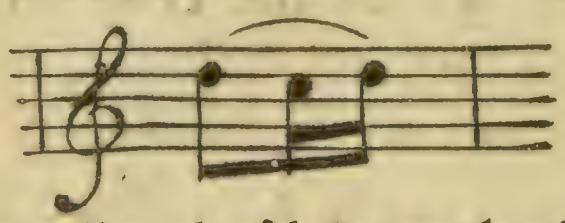
The Marks & Rules for gracing are theſe Viz. a cloſe Shake thus // or thus h: an open Shake Beat or ſweetning thus ⊥ the double Shake which is only on Gſolreut in alt thus ◇ A Slur thus ⁀ or thus ‿ when the Heads of your Notes are downwards. A Slur ſhews that the Notes under or over it muſt be play'd in one Breath, ſtriking the firſt of them only with your Tongue. A cloſe Shake muſt be play'd from the Note or half Note immediately above. For Example. If you would Shake on Ffaut in alt firſt ſound Gſolreut in alt then ſhake your Thumb in the ſame breath on its proper Hole concluding with it on an open Shake or ſweetning is by ſhaking your Finger over the half Hole immediately below the Note to be ſweetned ending with it off as thus you muſt ſweeten Dlaſol ſound your Dlaſol ſhaking the Third Finger of your left Hand over the half Hole immediately below keeping your Finger up. In ſhort after a cloſe Shake keep your Finger down after an open Shake keep your Finger up Ffaut & Gſolreut in alt are both to be ſweetned with the fore Finger of your left Hand Bfabemi flat both in Alt & below with the middle Finger of y.r right Hand Bfabemi Natural which is ſharp in alt & below with

your fore Finger of your right Hand Elami flat with the middle Finger of your left Hand. all the other as above di-rected, The double Shake is to be play'd thus Place the fore & middle Fingers of your right Hand & the middle & third Finger of your left Hand on their proper Holes blow pretty ſtrong & 'twill ſound Alamire in alt then ſhake the third Finger of your left Hand on its proper Hole concluding with that & all other Fingers up ercept the middle Finger of your left Hand & loweſt but one of your right Hand.

When Elami is to be cloſe Shook where Ffaut is ſharp. firſt ſound Ffaut ♯ in the ſame breath take off the middle Finger of the left Hand ſhaking your Thumb on its proper Hole; There are two other Shakes, Viz. Ffaut Sharp in a Tune where Gſolreut is ♯ and Gſolreut in alt in a Tune where Alamire is flat the former is thus to be play'd, ſound Gſolreut Sharp. as in the Scale of Flats & Sharps directe only taking off the middle Finger of your left Hand (it not altering the ſound in the leaſt) then ſhake the middle Finger of your right Hand full upon its Hole concluding with it up & it will give the ſame ſound as if your Ffaut Sharp was ſtopt. was the proper Fingers the latter is thus. Place your Fingers as directed in the double ſhake, only adding the Third Finger of your right Hand on its proper Hole, blow, then ſhake the fore & middle Fingers of your right Hand together full upon their Holes ending with them & the third Finger of your left Hand up. All deſcending long Notes muſt be cloſe ſhook, aſcending long Notes ſweetned. Slur down to a third deſcending Crotchet, if two third deſcending Crotchets come together Shake the firſt ſlur to the next if two Crotchets happen together in one Key ſigh the firſt, ſound the ſecond plain. a ſigh divides a Crotchet into a prick't Quaver & Semiquaver ſlur'd the prick'd Quaver to be on its proper Key & the Semiquaver on the Note or half Note juſt above as thus you muſt play two Crotchets in Ffaut in alt.



If three Crotchets come together in one Key beat the firſt ſigh the ſecond the third play plain If three Crotchets gradually deſcend beat the firſt ſhake on the ſecond the third plain if three gradually aſend ſigh the firſt double relliſh the ſecond the laſt plain provided that the Movement of the Tune be ſlow enough to allow the dividing your Crot-chet adouble Relliſh divides a Crotchet into a Quaver and Semiquavers Slur'd the Quaver to be ſhook on its proper Key the firſt Semiquaver to be on the Note or half Note juſt below the latter Semiquaver on the Key with the Quaver as thus a Crotchet on Dlaſol is double Relliſh'd



Flat Notes are generally play'd from the half Note below. Sharp Notes from the half Note above but if the Flats are in a Sharp Tune or the Sharps in a Flat the Rule is without exception. Gſolreut Shap & Alamire Flat are ſtopt alike yet their Difference is eaſily diſcovered in playing for when you play Gſolreut Sharp you firſt ſound Alamire in alt & in the ſame Breath ſlur down to your G Sharp but when you play A Flat you muſt firſt ſound Gſolreut in alt & in the ſame Breath ſlur up to your A Flat which may ſerve for an Exam-ple to play all other Flats & Sharps.

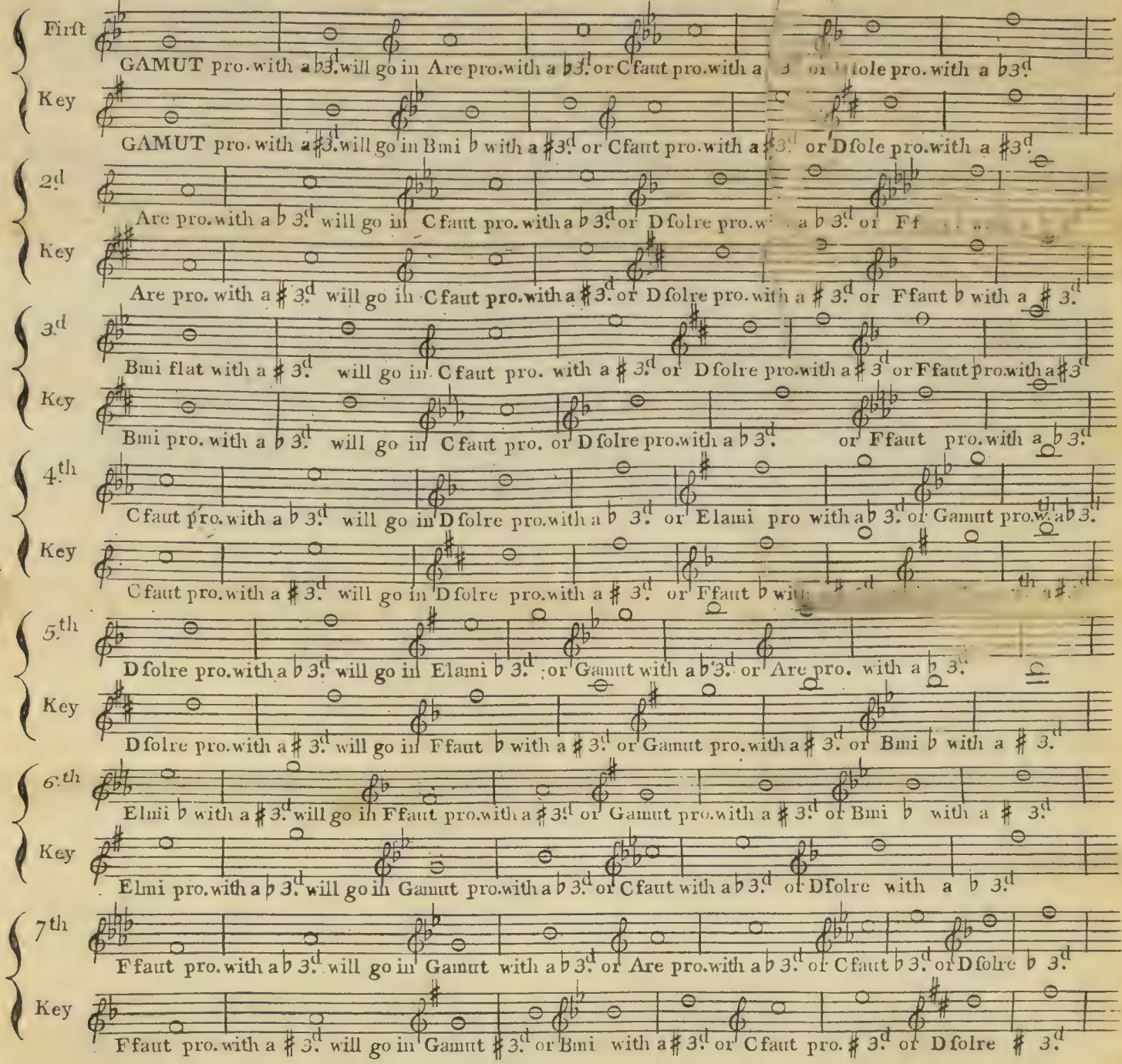
A Scale ſhewing how to tranſpoſe any Tune that is ſet for the Violin or Voice.

Of Transposition &c.

To transpose a Tune that is too low for the **FLUTE** you must first see what Compass the Tune will go in that is how high or how low it goes. & accordingly take your measure & be sure to alter them to the easiest Keys you can such as have the neareſt Relation to the other The last Note of any Tune lets you know what Key it is in whether it be Gsolreut Alamire &c and observe what number of Flats & Sharps there is to it & haveing so done look on the first Note on every Line in the Scale till you find the Note with that number of Flats or Sharps as the Tune has which you design to transpose & then you may change it to any of the Keys that are in that Stave & the Key that you take to alter your Tune you must write the same Flats & Sharps next ye Cliff as you find in the Example the Variety of Keys is for this Reason that if the first or second will not bring it within the Compass of the **FLUTE** then you must have Recourse to the others this Scale consists chiefly in 3.^{ds} to your Key which is thus explained for Example suppose Gsolreut to be your Key Bfabemi is your ♯ 3.^{d} & Bfabemi ♭ is your ♭ 3.^{d} & thus by observ ing your thirds you may transpose in what Key you please as in the Scale you'll find

Note that pro. Stands for proper this Mark ♯ 3.^{d} for a Sharp third & this ♭ 3.^{d} for a Flat third.

A SCALE *shewing how to transpose any Tune that is set for the Violin or Voice.*



There is but thofe Seven Keys, & if the Key be either above or below, it matters not, for every Gfolreut
Is the fame, & fo are any two Notes that begin with the fame letter, & will change to any fuch Keys in that Stave

Jockey & Jenny

That Jennys my Friend

Song

Sym

When first by fond DAMON

Song

Sy

The Meads & the Groves

S.

S.

Sy

A Song by Sig^ra Galli for Two Flutes

The happy Pair

Song

Sym

JOCKY & JENNY

Andante Allegro

Song

Syn

The Sun was Sunk

fy. song

fym

song

fy.

Since Cælia's unkind

fym.

As Jockey was walking

Song

fym.

fym.

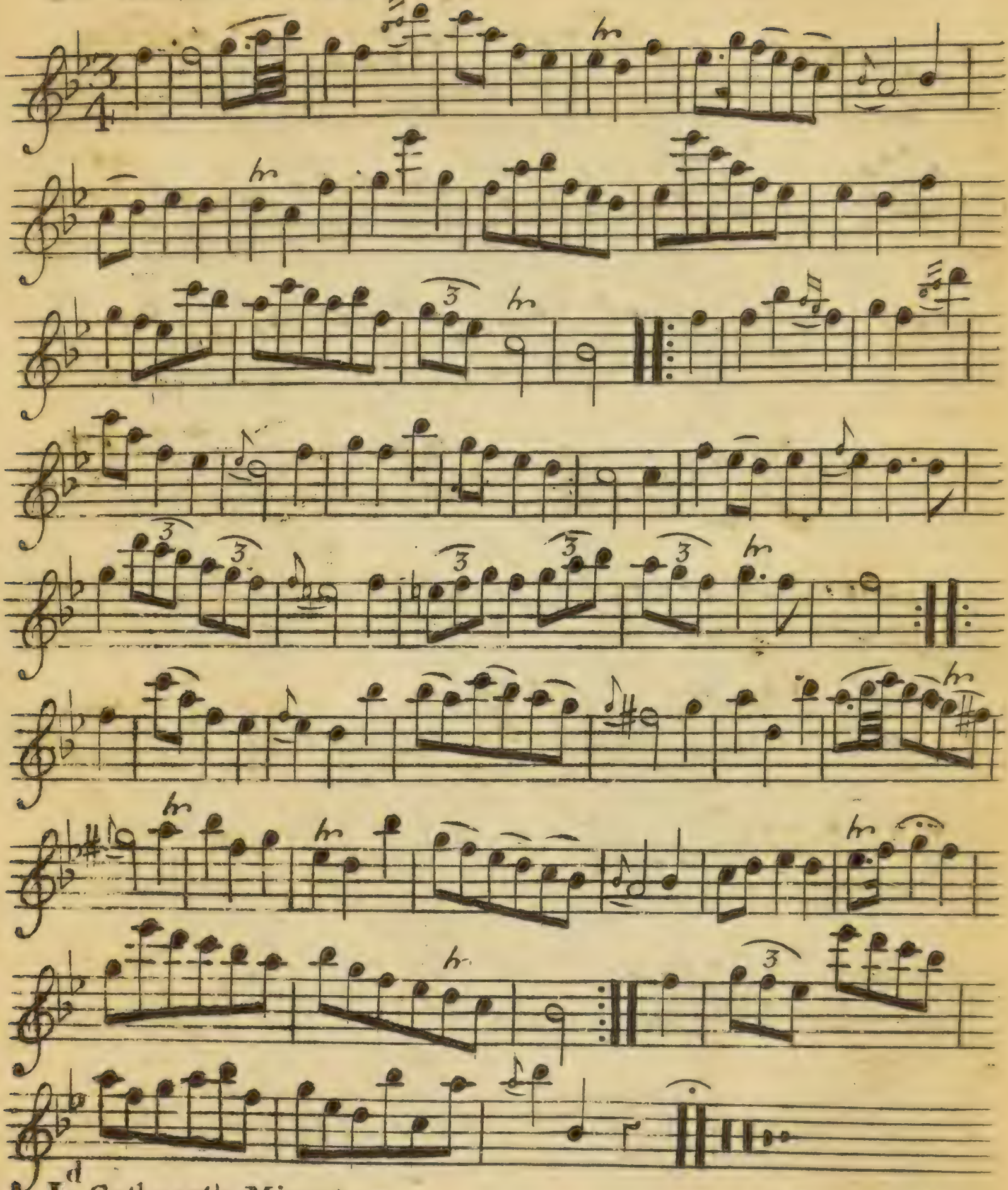
O would'ſt thou know

fym

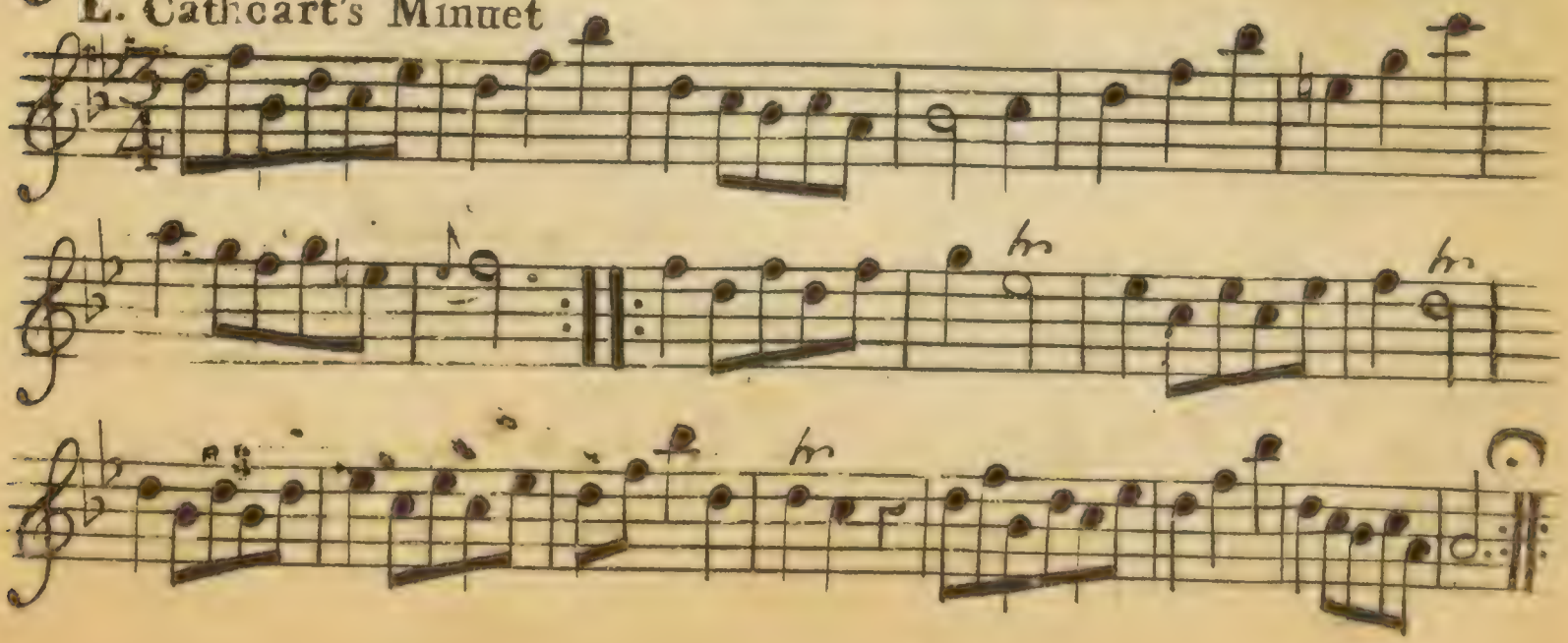
Song

fym

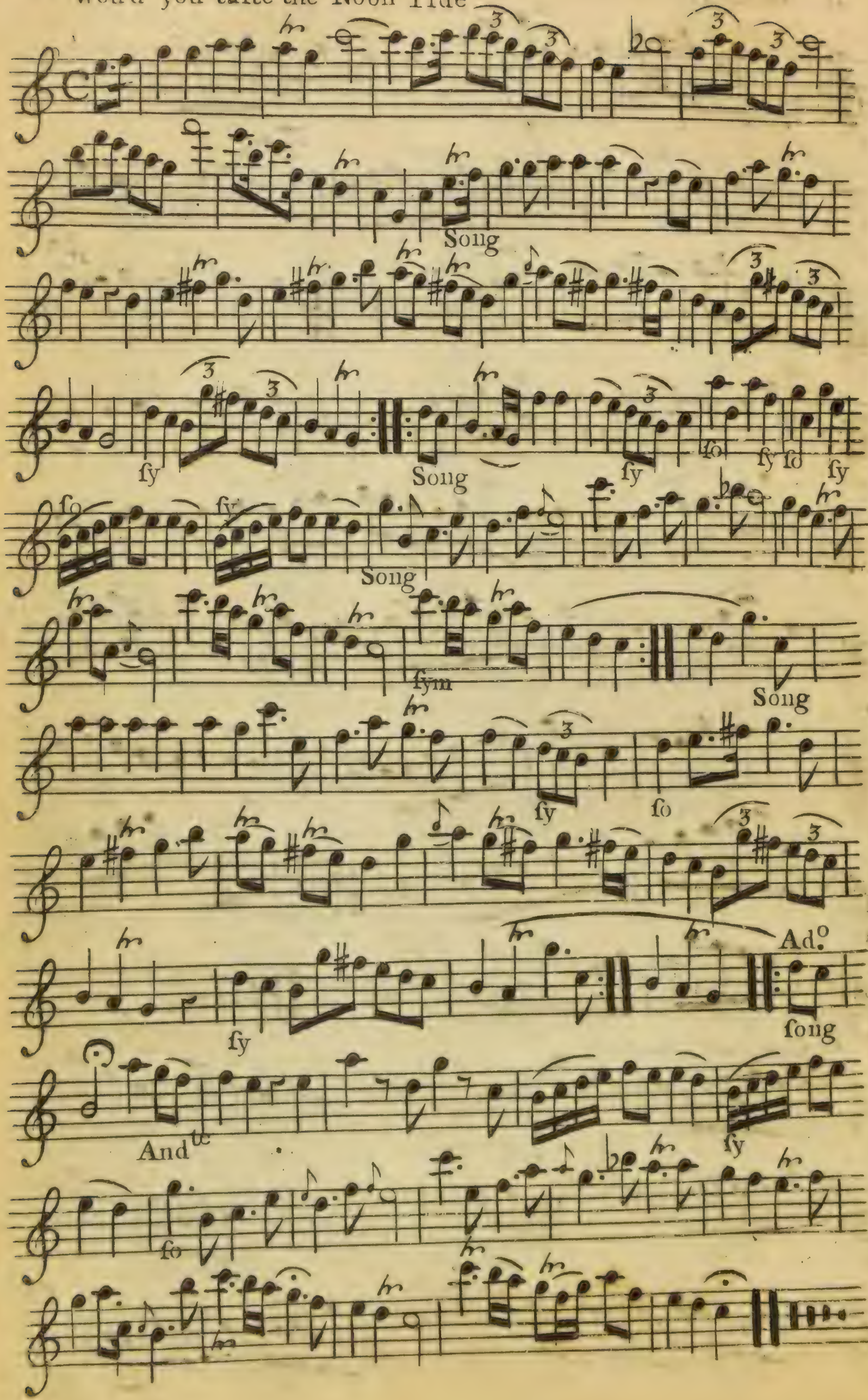
Manfredini's Minuet



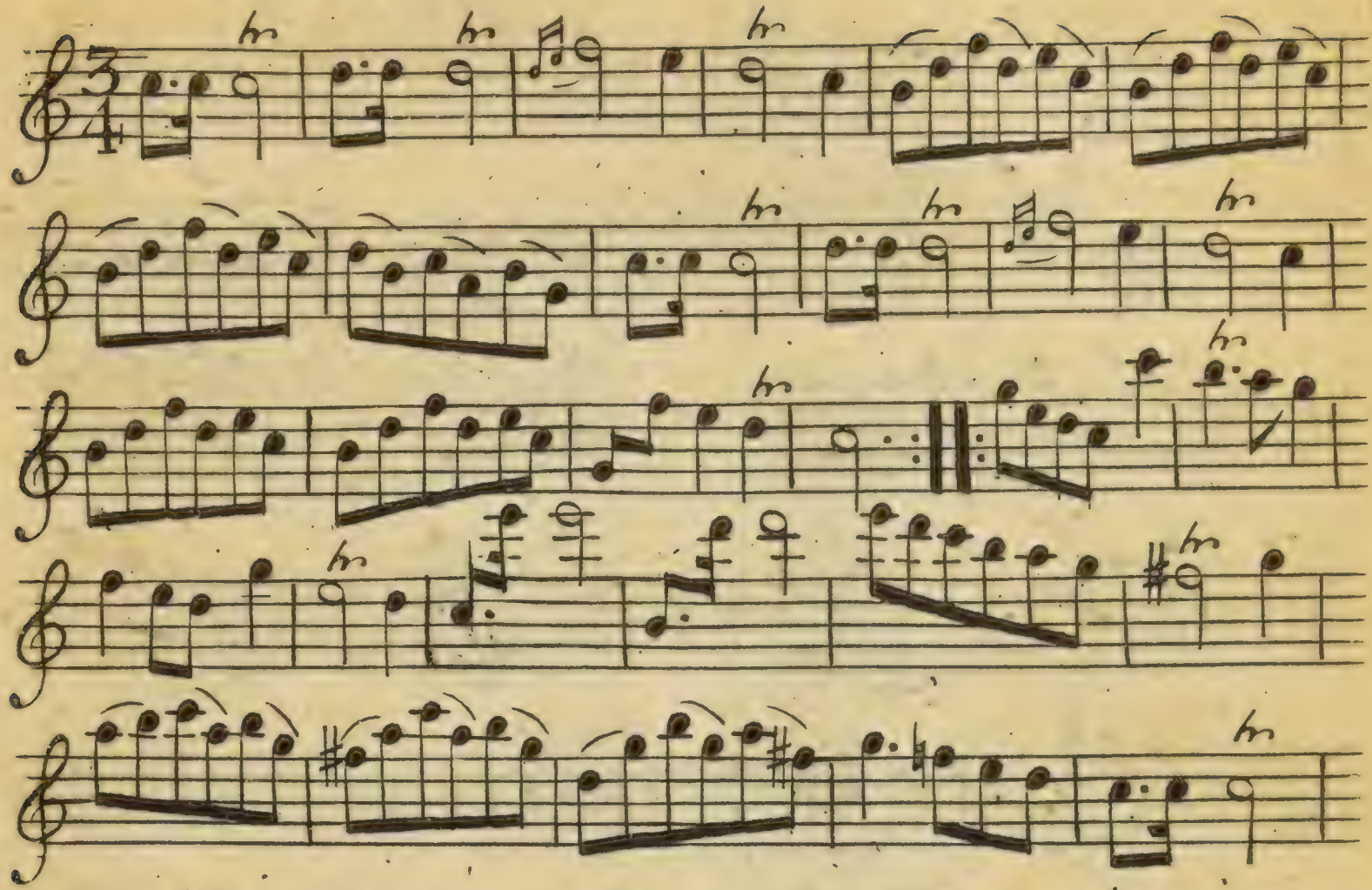
L. Cathcart's Minuet



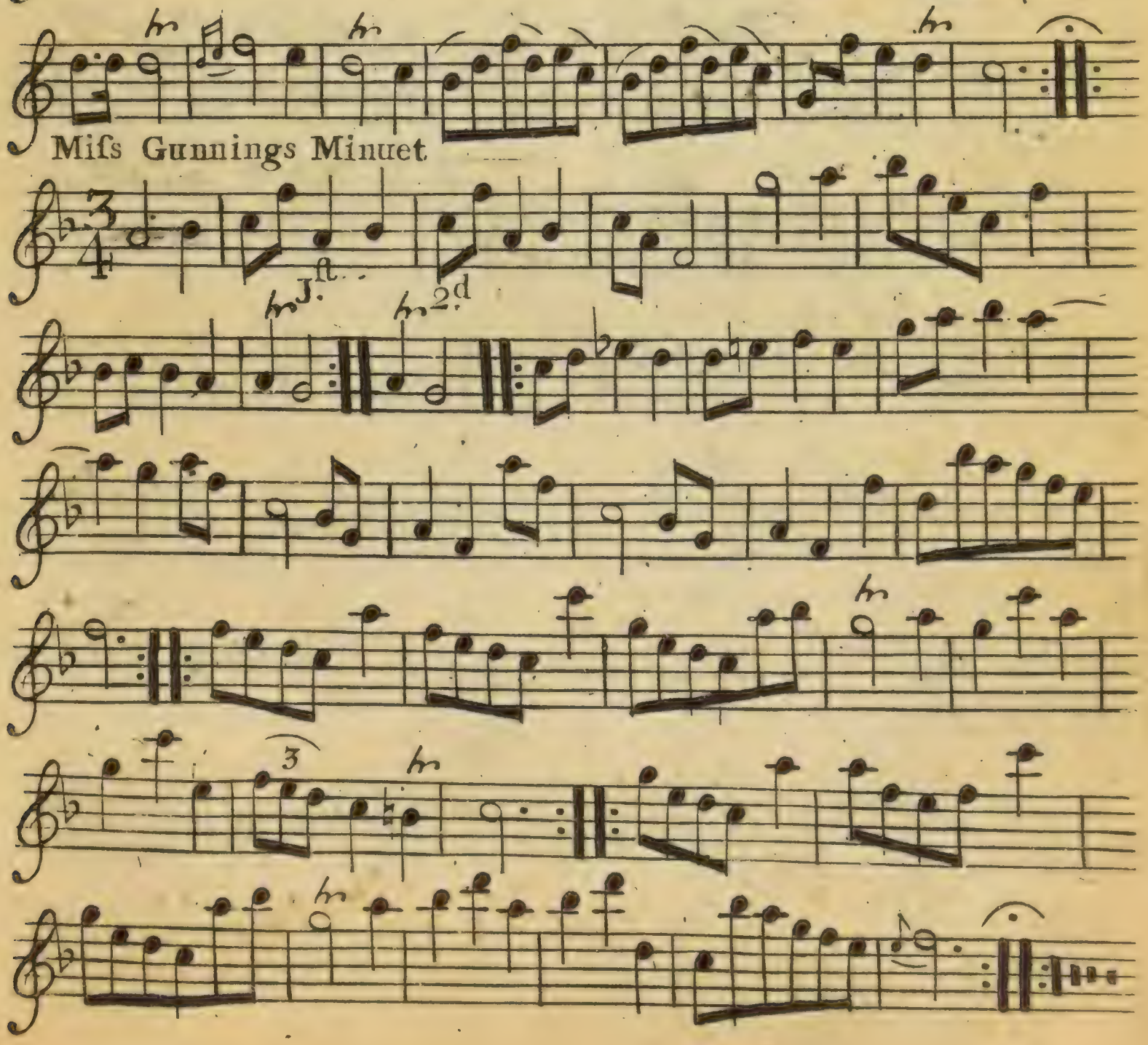
Wou'd you taste the Noon Tide



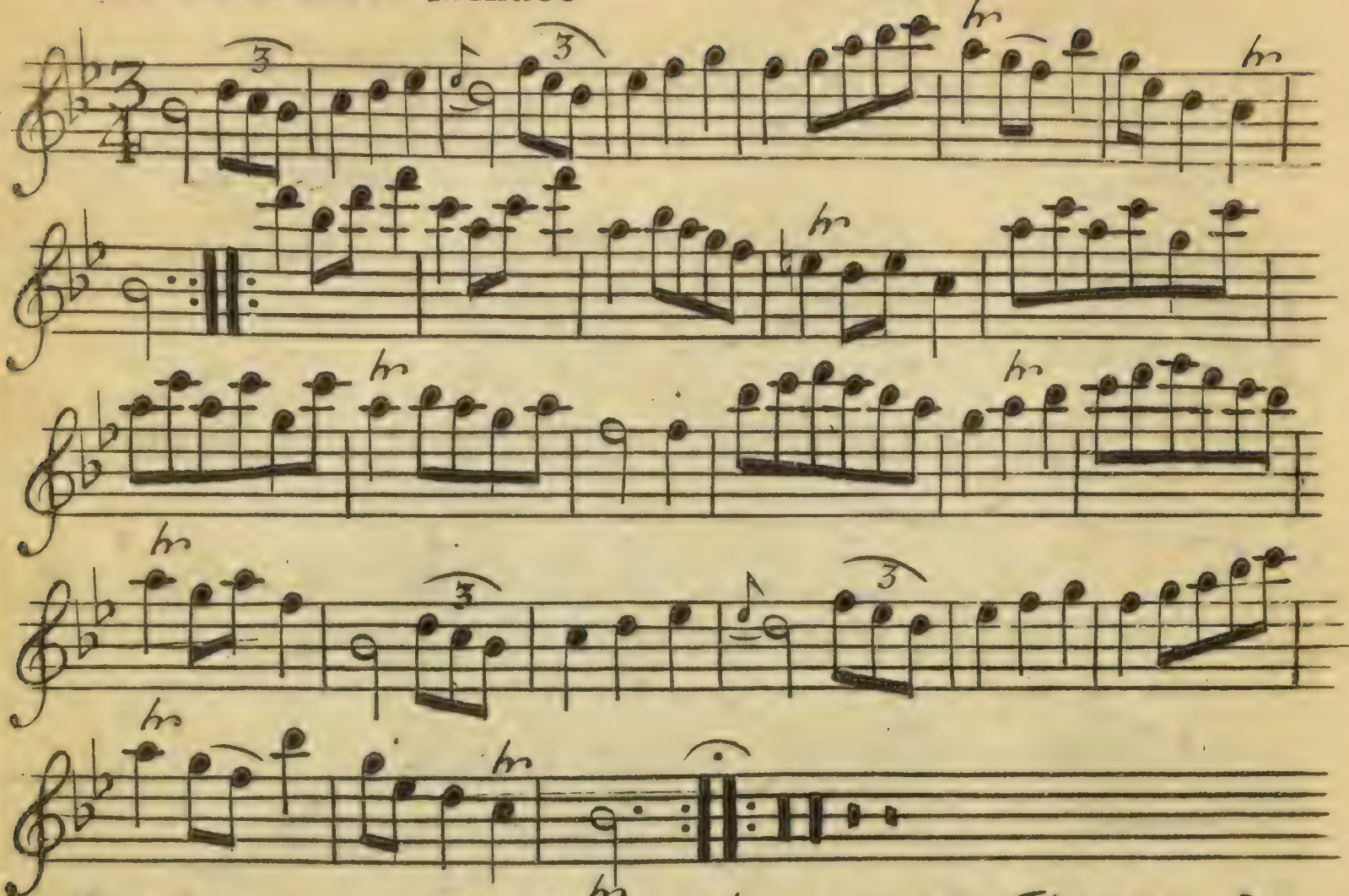
Marſhall Saxe's Minuet



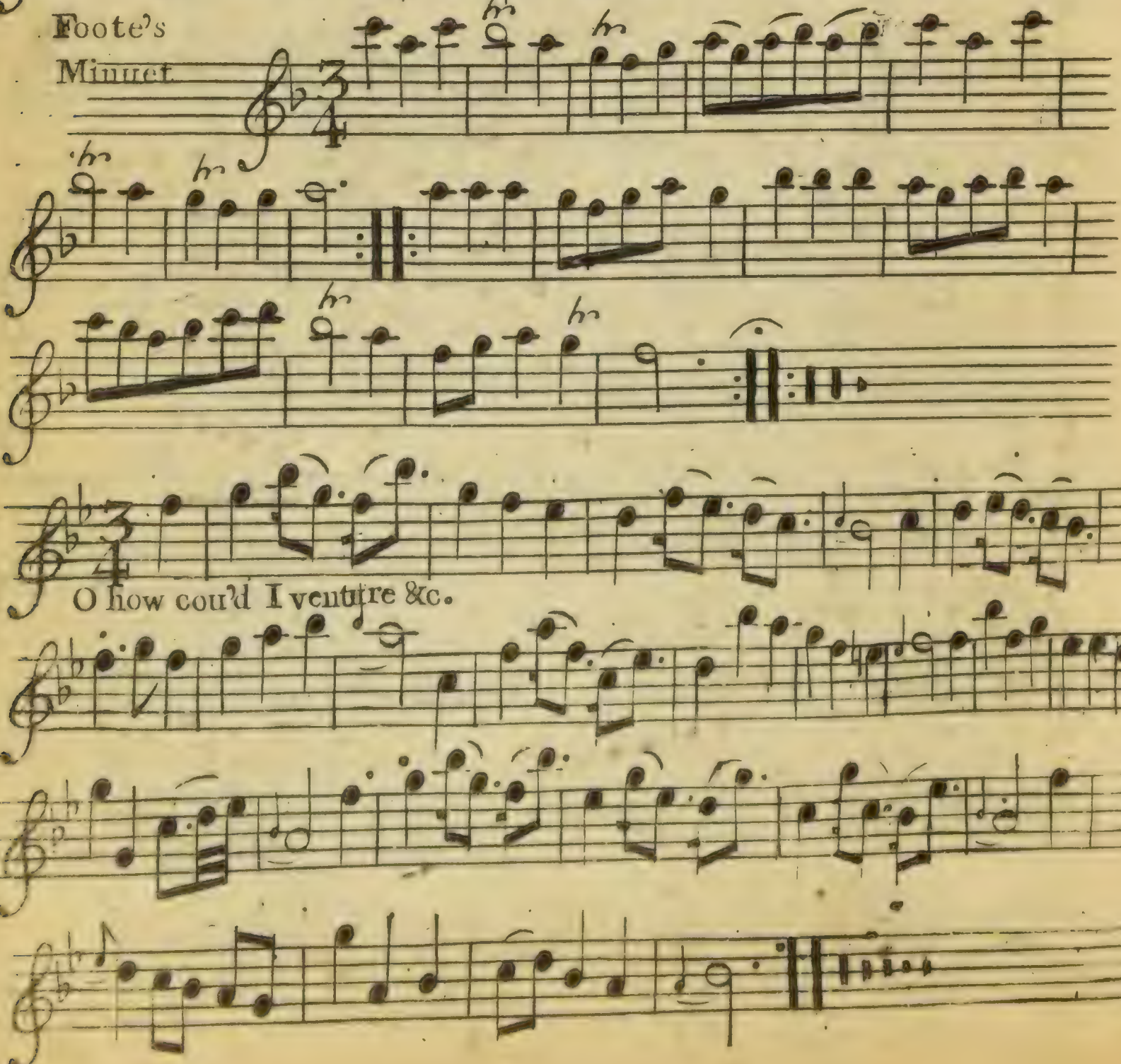
Miſs Gunnings Minuet



Lord Mark Kerr's Minuet

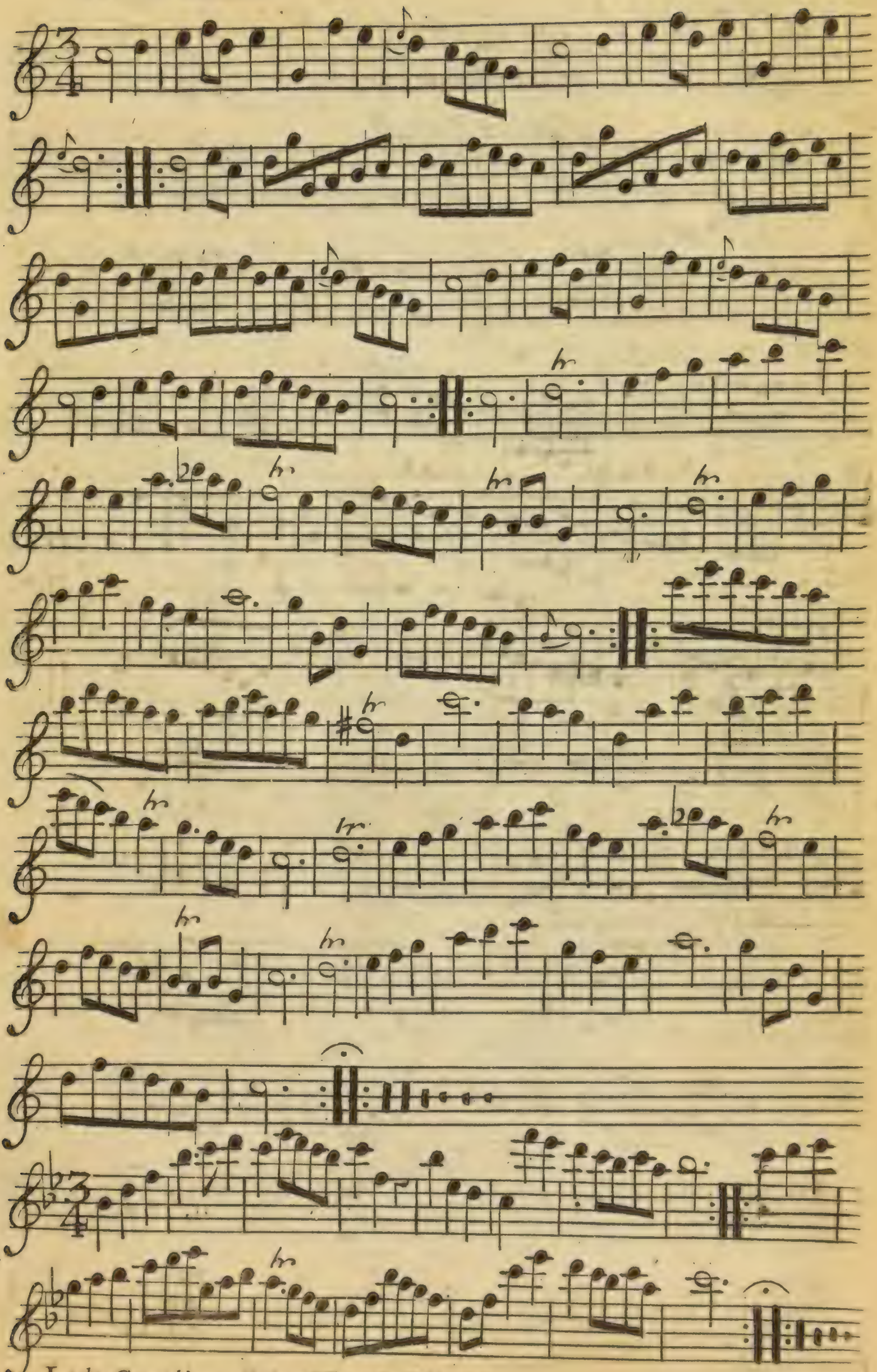


Foote's Minuet



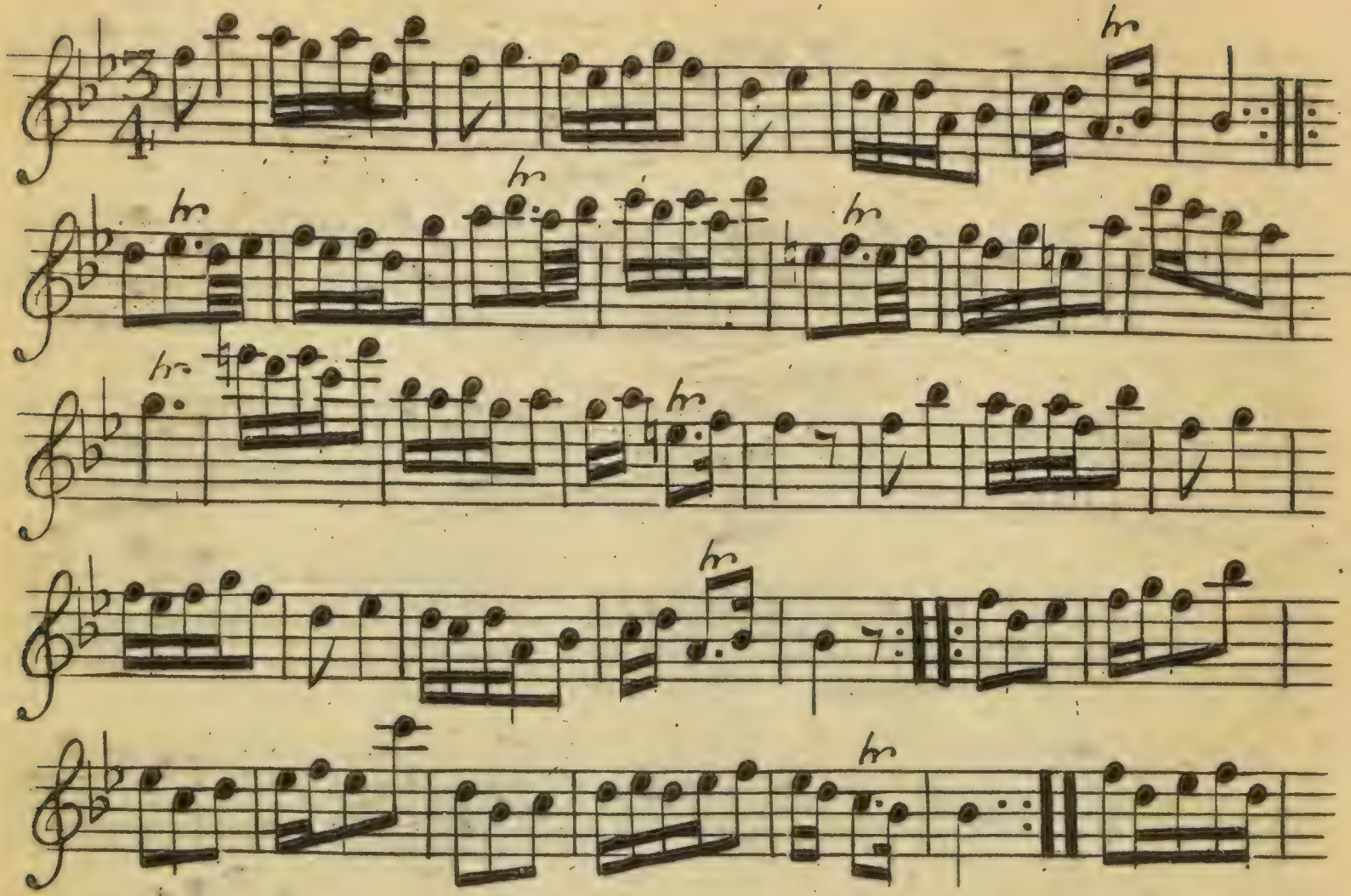
O how cou'd I venture &c.

French Minuet

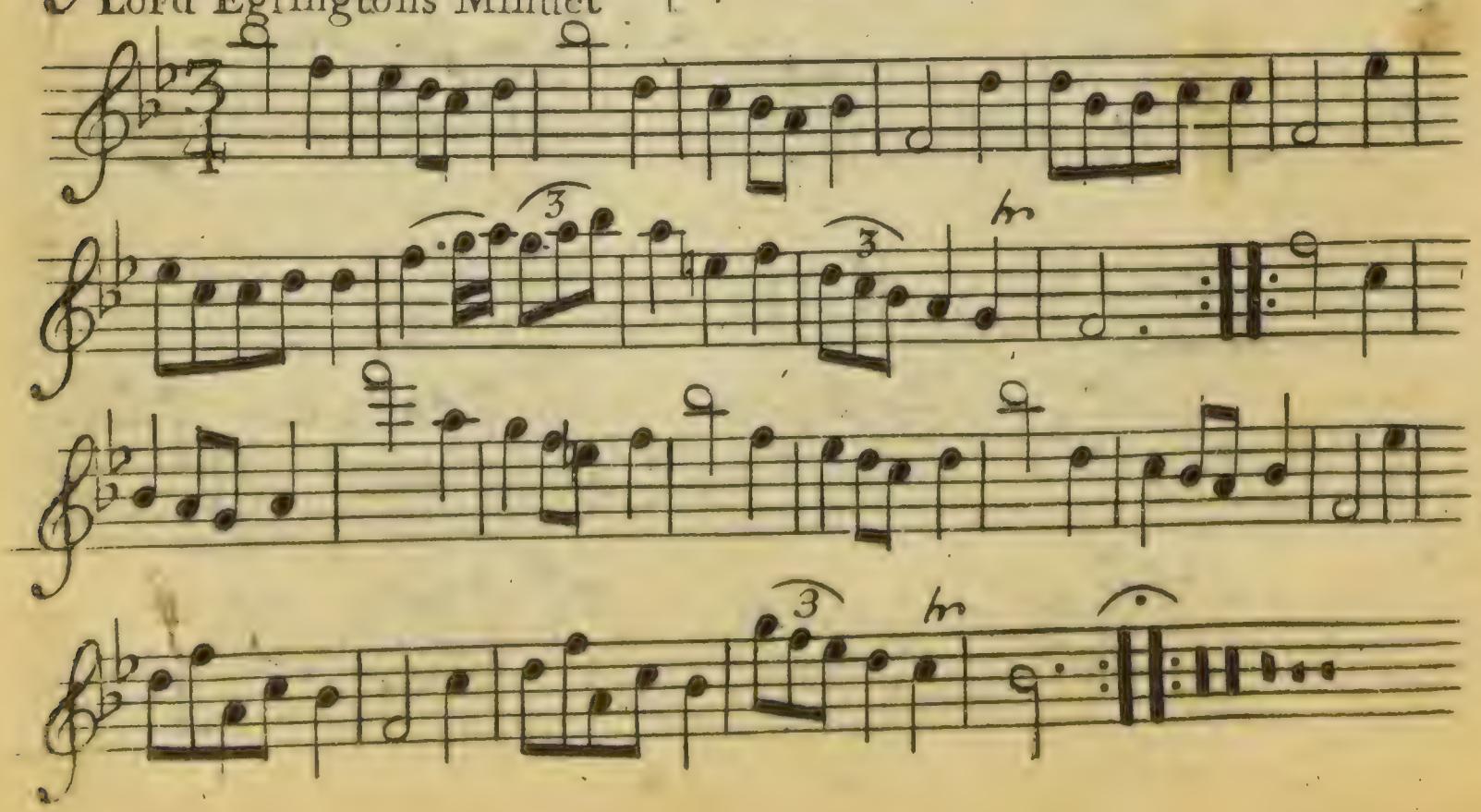


Lady Caroline Peterffham's Minuet

Minuet in Samson



Lord Eglingtons Minuet



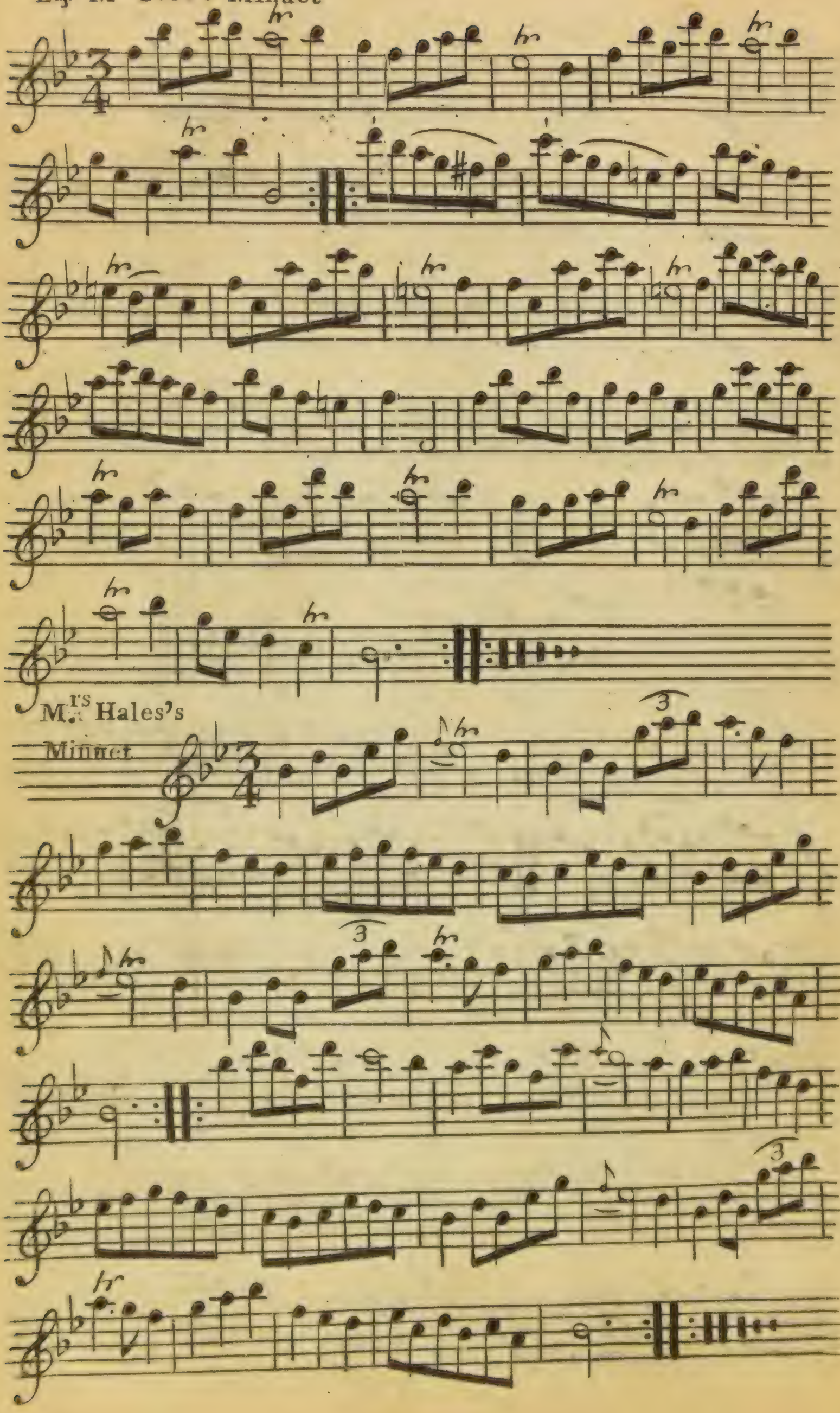
Mon.r Maltere's Minuet

Miſs Soam's Minuet

Shambury

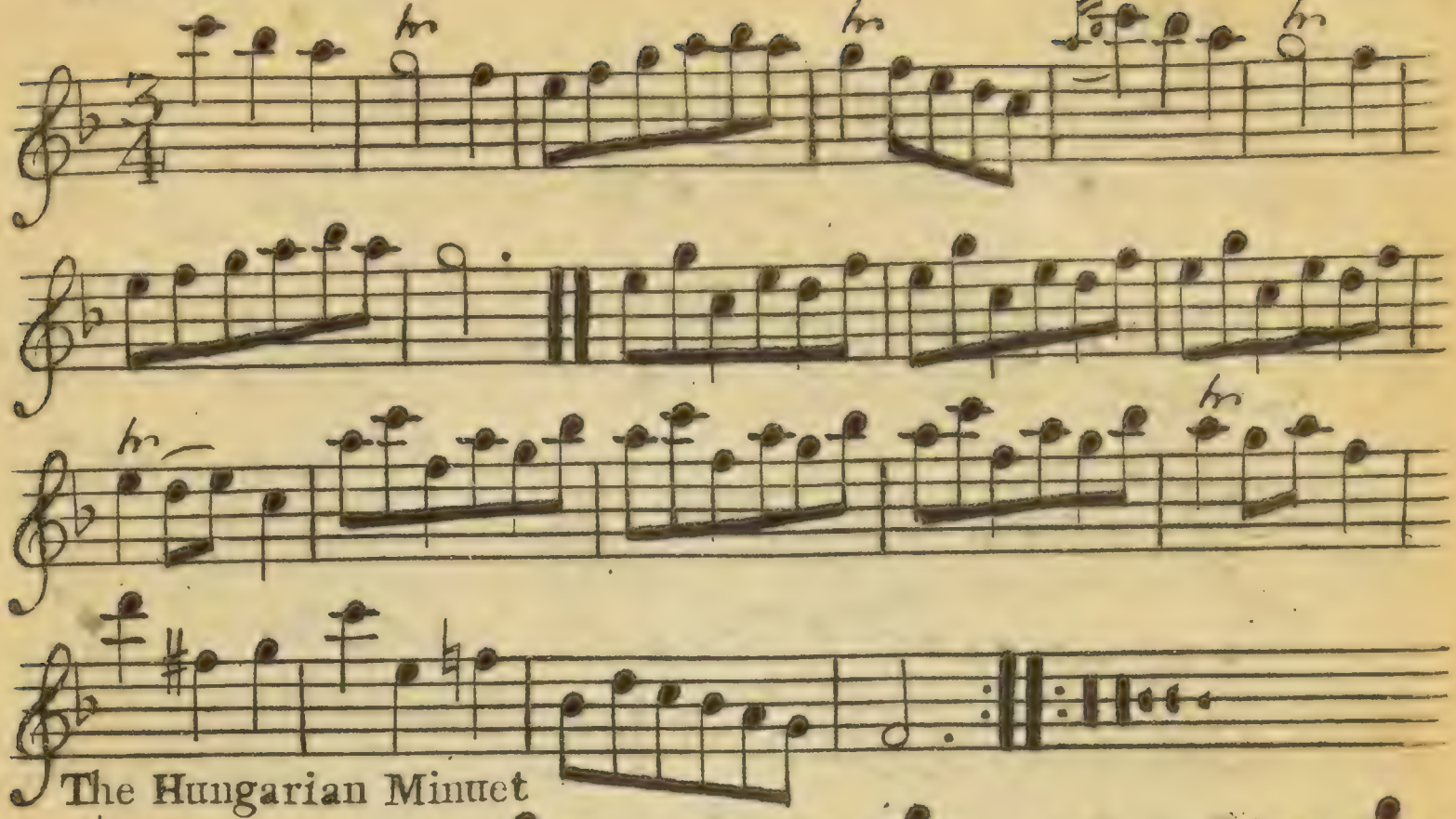
Orange Grove

24 Mr Cook's Minuet

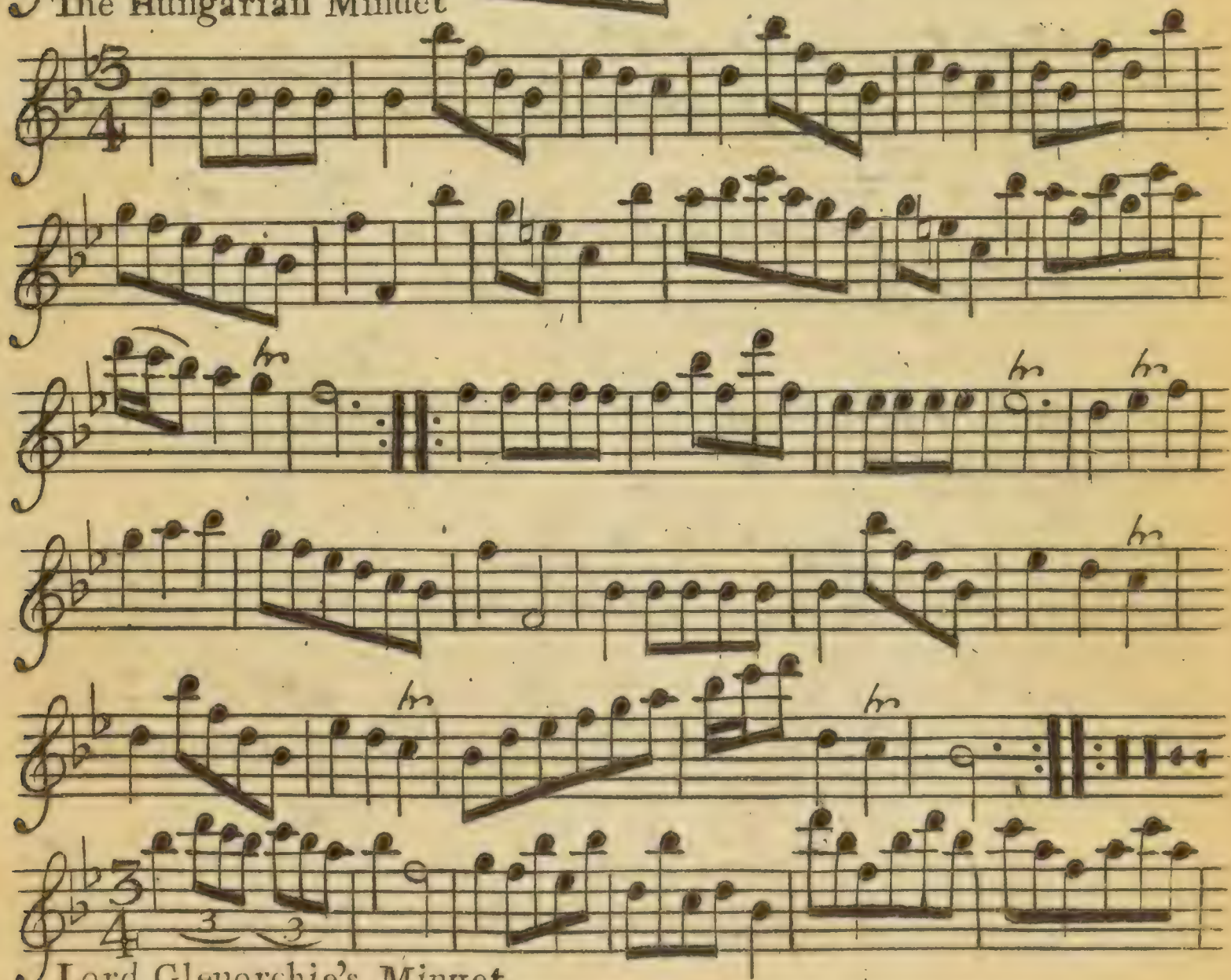


Mrs Hales's Minuet

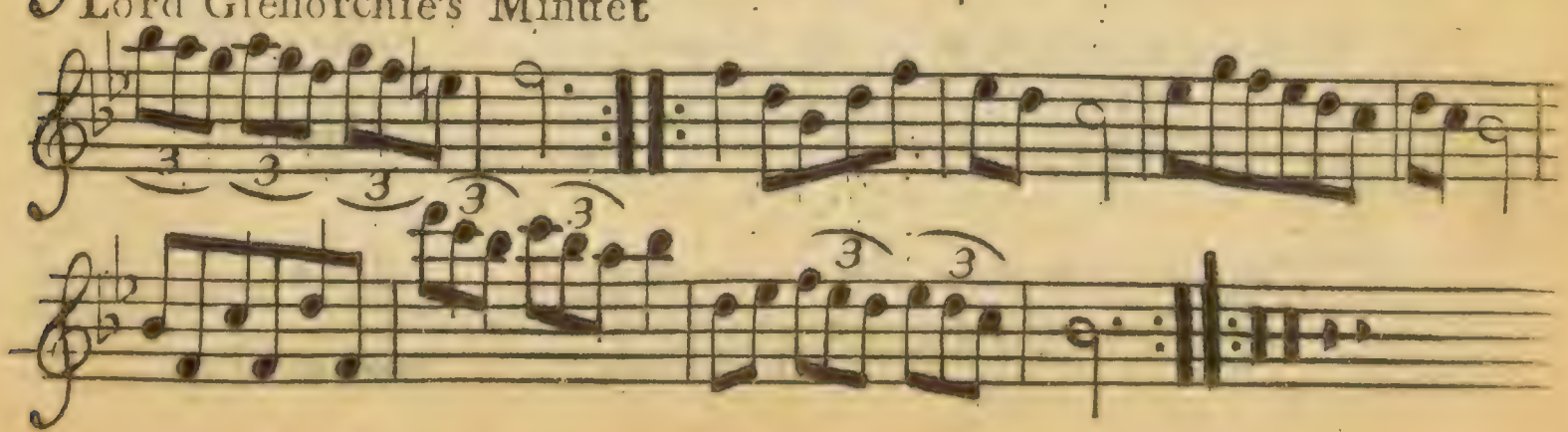
Aurretti's Minuet



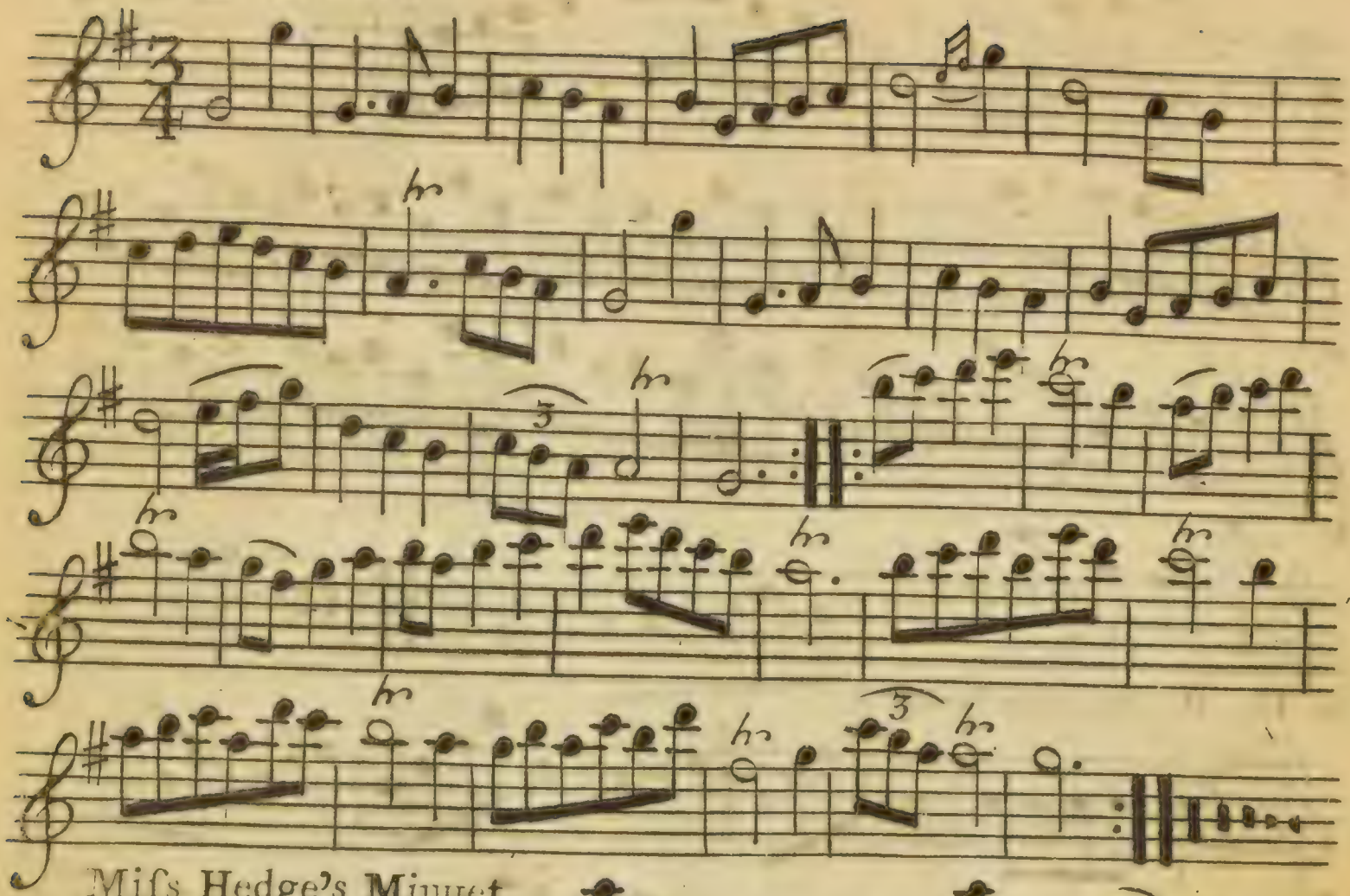
The Hungarian Minuet



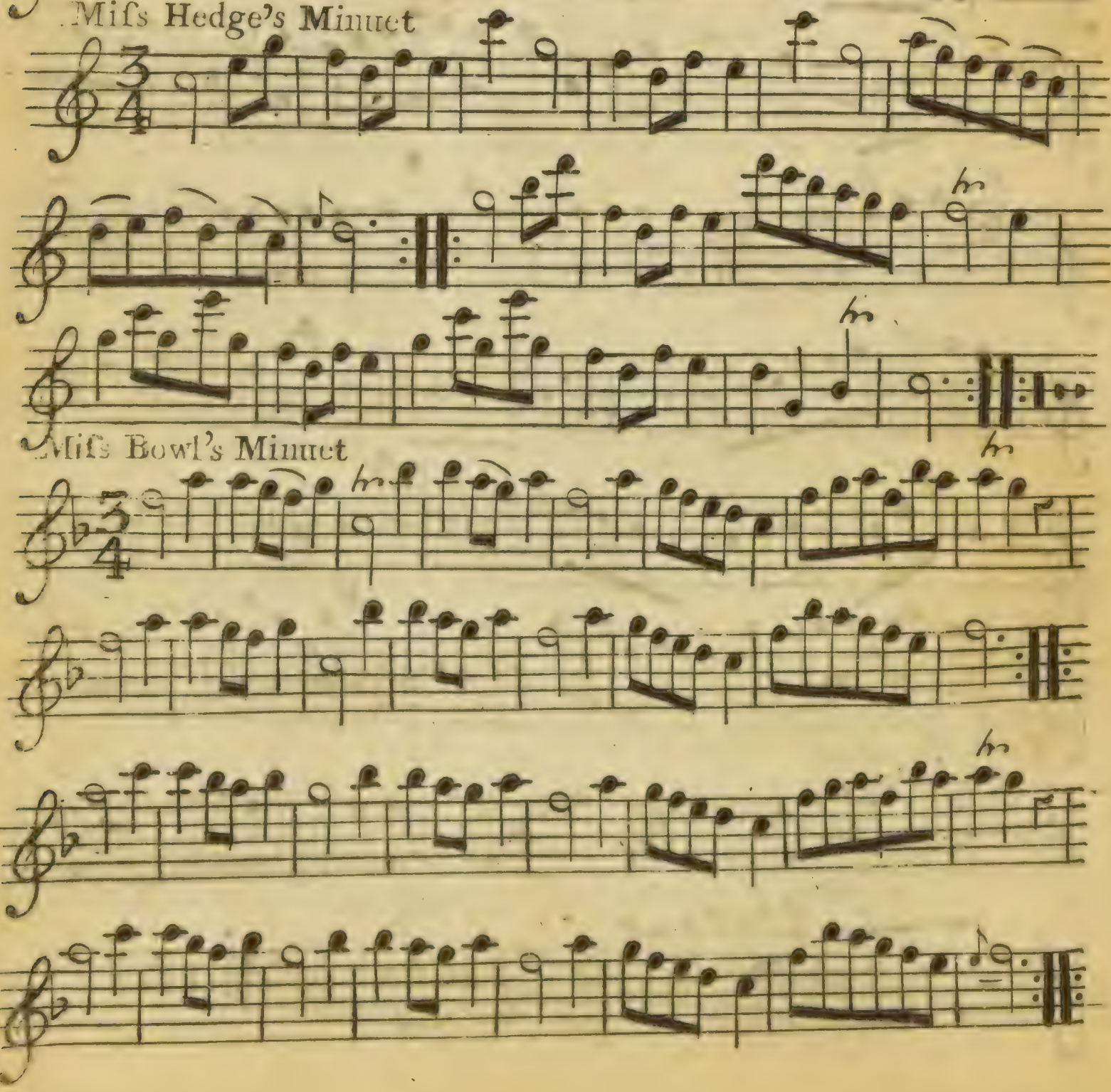
Lord Glenorchie's Minuet



Bath Minuet



Miſs Hedge's Minuet



Miſs Bowl's Minuet

A DICTIONARY

Explaining such Greek, Latin, Italian and French Words as generally occur in Muſick

A

A Bene Placito, at Pleasure.
Adagio. A slow Movement.
Affettuoso. very tenderly.
Allegro, or *All°* brisk or quick, especially if the Word be repeated twice.
Andante. (from the Verb *Andare* to go) signifies, especially in Thorough Basses that all the Notes must be play'd equally and distinctly.
Assai, enough, this Word is often joyn'd with *Allegro*, *Adagio*, *Presto* &c.

B

Basso Continuo. the Thorough Bass for the Organ, Harpsicord or Spinnet.

C

Camera. Chamber. as *Arie da Camera*. Chamber Airs.
Canon, or *Canone*, a perpetual Fuge.
Canto, the first Treble.
Con. with, as *Con e senza Violino*, with and without Violins.
Canzonetta. A Song in general.

D

D.C. or *Da Capo*, begin again and end with the first Strain.

E

Ecco, or *Echus* in Imitation of a natural Ecco. this Word is sometimes used instead of *Piano*.

F

F. or *Forte*. loud or strong &c
Fortissimo, very loud.
Fugha, or *Fuge*, is when some of the Parts begin a certain Aire, and the other Parts begin some time after that, imitating the first and repeating the same Aire throughout all the Parts

G

Gigha. *Giga* or *Grigue*. a Jigg.
Grave, a slow Movement.

L

Largo. very slow.
Larghetto. not so slow as *Largo*.
Lent, *Lento*, or *Lentement* slow.

M

Men signifies less, as *Men Allegro*, not so quick as *Allegro*.

N

Non. not. as *non troppo presto* not too quick. *Non troppo largo* &c.

O

Octava, or *Ottava*, an Octave or an Interval of Eight Notes.
Organo. signifies properly an Organ. but when it is written over any Piece of Musick, then it signifies the Thorough Bass.

P

P. or *Pia*. or *Piano*. soft.
Pianissimo very soft.
Piu. signifies more, as *Piu Allegro*, more brisk than *Allegro*.
Poco signifies less, as *Poco Largo* not so slow as *Largo*.
Presto. fast or quick.
Prestissimo very quick.

R

Ritornello. a short Symphony which either begins before the Song, or sometimes in the Middle or also after the Song is ended.

S

Senza. without. as *Senza Violino*, without Violins.
Solo. alone, as *Violino solo*, Violin alone, *Flauto solo*. Flute alone
Staccato. in a plain and distinct Manner.

T

Tacet. signifies let it be silent.
Tutti. all. or all together

V U

Unissoni. is set over a Piece of Musick, when all the Parts play in the Unison or Octave.
Vivace. *Vivacemente*, or *Vivamente* with Life and Spirit.
Volta, or *Volti*. turn over.
Volti subito. turn over quick, or without Loss of Time.

A Catalogue of New Musick to be had where this is Sold

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